THE CLEVELAND MUSEUM OF ART

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ALBRECHT DURER AND HIS INFLUENCE
January 16 - March 10, 1991

Ninety prints and four drawings, dated between 1495 and 1555, testify to Albrecht Dürer's extraordinary artistic gifts and impact on other important artists. Chosen from the rich collections of The Cleveland Museum of Art, these works will be on special exhibition in the Museum's Prints and Drawings galleries from January 16 through March 10, 1991.

Albrecht Dürer (1471-1528) was the greatest artist and arguably the greatest art theorist in Renaissance Germany. After more than a dozen years as apprentice and journeyman to artists in northern Europe, he traveled to Italy in 1494-5. When he returned to his birthplace, Nuremberg, to open his own workshop, he brought with him new forms and ideas that he incorporated into his art and through his work introduced to other artists. With the publication of the Apocalypse in 1498, Dürer raised the artistic standard for the woodcut. A second sojourn (1505-7) in Italy, again primarily in Venice, reinforced his delight and fascination with the art of the Italian Renaissance, especially the works of Pollaiuolo, Mantegna, and Bellini.

Between 1512 and 1519, Dürer worked for the Emperor Maximilian and for the court in Nuremberg. Thereafter he traveled throughout northern Europe, where his work had technically and thematically revolutionized both woodcutting and engraving.

Half of the works in this exhibition are by Dürer himself. They trace and illuminate the development of his artistic style. The other half are by artists he directly influenced, such as Albrecht Altdorfer (c. 1480-1538), Hans Burgkmair (1473-1531), and Lucas Cranach (1472-1553). These holdings in 16th-century northern European prints constitute one of the particular strengths of the Cleveland collection.

Sabine Kretzschmar, curatorial assistant in the Department of Prints and Drawings, organized the exhibition.

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